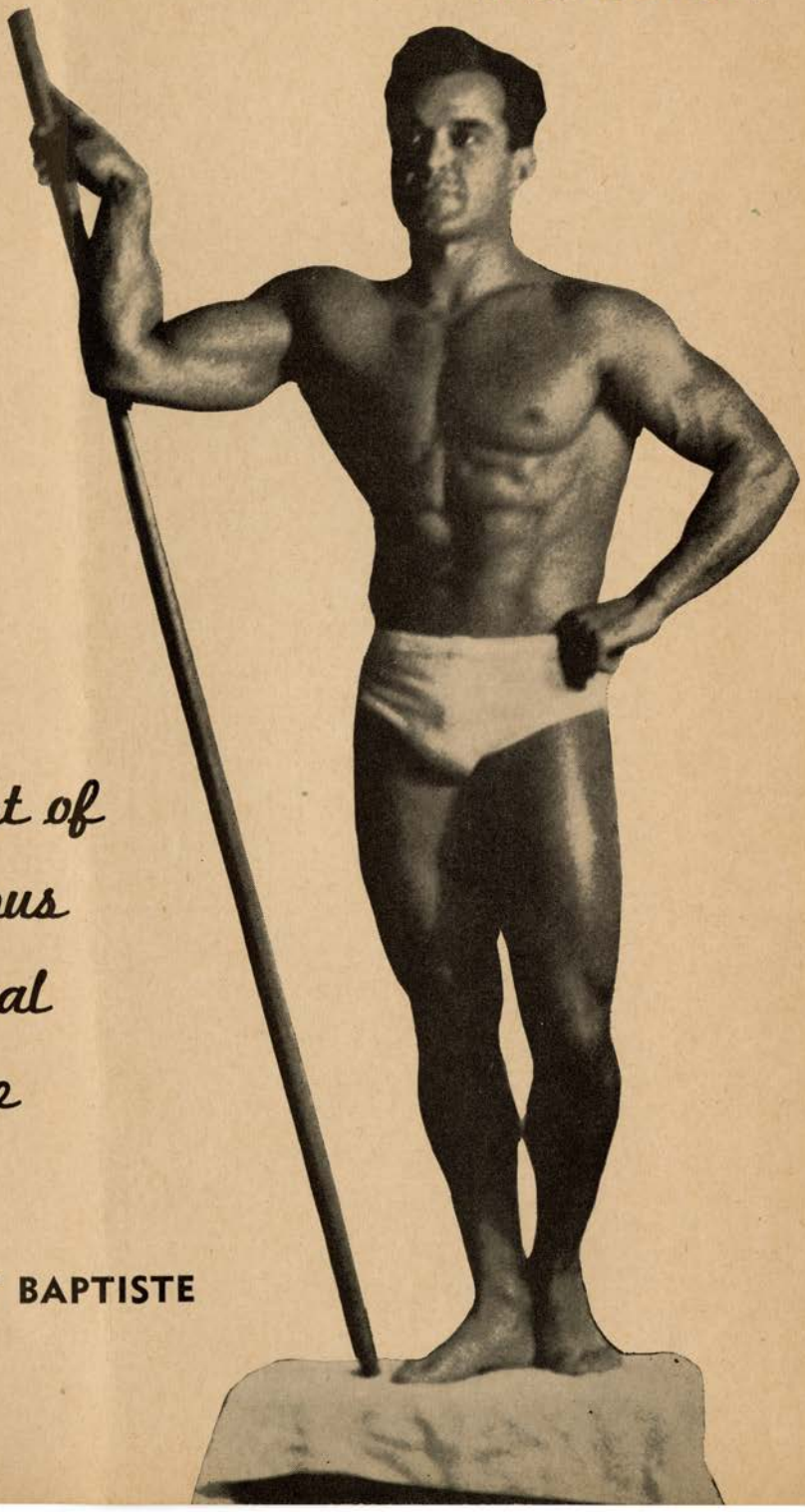
MUSCLE CONTROL

(INSTRUCTION)



The Art of Conscious Physical Culture

By WALT BAPTISTE

"A Body Without Health

Is Like a Day Without Sunshine"

Walt Baptiste

WALT BAPTISTE MUSCLE CONTROL INSTRUCTION

"Mind Over Mind . . .

The Art of Conscious Physical Culture"

We used to say that muscle was controlled by the principle of "mind over matter." Now we know there is no such thing as matter. Each cell of the body of which muscle is composed has intelligence and consciousness. It has memory and it is bound to follow and obey the directions of any higher intelligence. We reach the "cell mind" through the conscious-mind-direction which impresses itself upon the subconscious mind of which the cell mind is a part. According to the higher mind direction, the cells respond in function and form as an exact equivalent of the expressed idea held in consciousness.

The value of muscle control is many-fold. Learning to direct the movement of the muscles results finally in the body as a whole learning to obey and function only according to a constructive pattern. This means constant health and physical well-being. This of course more than closely relates to the soundness of mind attitudes.

The sign of a healthy body is one that is not felt. This is to say that a perfected and controlled physical body does not constantly call attention to itself by its weakness, aches, pains, unnatural illness, tension, and its false yet strong appetites. A controlled physical instrument has its needs and appetites, yes, but they are not rampant nor beyond the measure of a self destruction as a result of over-indulgence.

Understand that learning to control the body and its ways is an important part of one's personal program. It is man's purpose to strive more and more to raise the consciousness of the physical to higher spheres in the attempt to evolve out of and away from that of the animal stage in which man still in varying degrees dwells in. As long as the body is master of the mind man will not know his potentialities. Proportionate to his control of physical self will man rise and find his higher place already destined for him. The art of muscle control is one of the paths along with other practices by which one may attain his goal. It is the beginning step to personal evolution.

It is best to practice before a large enough mirror so as to be able to see the entire body. Do not force. You must be relaxed. Tension defeats your purpose. Attempt to do each control 20 counts and then go to the next. You will find that the body parts will swell with blood and circulation will be stimulated.

This form of physical control will stimulate and regulate circulation and will thereby react as a cleanser relieving many forms of congestion in the joints and cells.

When the muscles have come under the control of mind, they not only develop more completely according to the pattern of the desire in your mind to be; but they are able to put far more into efforts of strength because the great effort is less based on mechanical movement and more of strength of will is also brought into use.

The practice of muscle control also releases and brings into flow body electricity which gives the muscles quality, tone and elasticity. The cells are better nourished by the blood stream and the intelligence of each cell mind is awakened to full awareness of its proper work for the good of the whole organism which is the body.

The science of muscle control relaxes the entire body and saves a vast amount of nervous energy being dissipated by nervous tensions. You will have learned how at a moment's time to center your attention upon any part or the body as a whole and relax and free the part or whole from tension that may be robbing the body of energy and health and well-being.

We repeat. Never force the muscles to learn their control. Coax, concentrate, relax, direct and gently command, but never force. This forcing causes tension of other parts and destroys the power of cell intelligence to understand the dictates of the conscious mind. Muscle control is very enervating, very stimulating and stores up great reserves of energy in the body cells.

Allow the air in the room you practice your controls to be fresh as the entire body will be breathing before you are finished. If the body is congested (if you are constipated, have sinus, catarrh, etc.) follow the diet regimes in Body Moderne magazine for cleansing purposes. One cannot be healthy without a natural food habit. Of course any habit such as smoking and drinking excessively of alcoholic beverages can only deplete one's health and strength. The constructive psychological factors as stressed in Body Moderne are as essential as any high rule for health and soundness. Your results are gained proportionately to the degree applied.

Be sure to read through the directions for all of the controls for there are explanations and suggestions in each that though not found in all explanations of movements, do apply in most or all cases. For best results study the entire course first for complete understanding of what you are about . . . then proceed with the practice.

Though it is necessary to relax completely in all muscle control movements, this does not mean that you must let your posture sag. Through every movement, keep the body erect and well poised.

Keep the feet gracefully together in all but the leg controls.

It is not necessary but by far best if along with this course you are also exercising your body with weights in a progressive Body Moderne way.

There are other controls than these given, yet these are the foundations from which all other controls are derived. As you master these, you will be able to originate certain others peculiar to your own body, and then there are many combinations possible.

If you can arrange an overhead light with a spot, you will find that you can concentrate even more on particular parts

Study your muscle names we mention on the chart so that you will be well acquainted with what you are working.

Do each control twenty times before going to the next. You will find the muscles will become flushed, glowing and a pleasant feeling of health will take place. You may practice either morning or evening or both times of the day. For best results, you should apply yourself to this no less than three or four days of each week. You have less control over your muscles when they are tired and swelled with blood from exercise movements. It is best to go through this routine just before or hours after the workout. If you have the time, each time upon arising would start your day out with a healthy feeling.

You not only bring the body parts and as a whole into control through these practices, but you help develop the shape, tone and size of the physique as well.

Remember that when you teach even one part of the physical body to come under conscious control, you are getting your body to learn to obey rather than to dominate the mind. Physical habits come to be finally patterned after the dictates of constructive mind rather than running wild and out of control.

When the control demands that you clasp your hands or fingers, grasp the second and third fingers (from the thumb) of the left hand with the right hand. This grip allows sufficient power and resistance and is not awkward to the eye. Observe photos.

The beginner should practice his controls before a mirror. This helps him to concentrate all thought force upon the particular part.

"How long will it take me to learn all of these controls?" This question will be a common one and why not? Surely it is natural to want to have the practice behind you and be master of each control. The only answer can depend upon the individual. How regularly he practices, how he concentrates while doing so, and how he follows the least suggestions in the instruction. Some controls will be much harder for some than others. In the end any one can master these and have been able to originate some of his own whatever they may be.

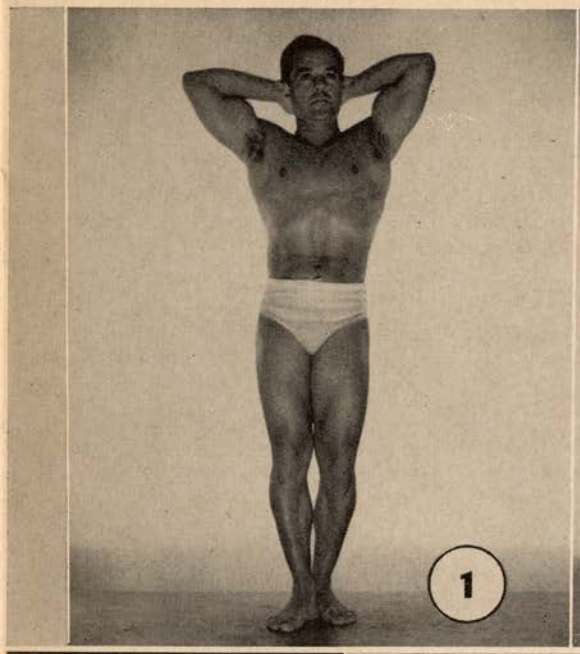
CONTROLS

1. Biceps Contraction Together and Alternate is best done in the position as shown in Figure 1. Place the hands and clasp the fingers behind the head. Keep the elbows back and pointing to the sides rather than rounded out toward the front. Relax the upper arms completely—then tense them as hard as you can. Repeat this relaxing and tensing in both arms simultaneously for 20 counts. Now do the same thing with one arm at a time for the same counts. Last you will do one and then the other in alternate manner. Be sure to relax all the way. Do not rush and do not tense the arm until it has been thoroughly relaxed.

2. Figure 2 shows you another position of the arms in which it is possible to move by tension and relaxation, the biceps of the upper arms. The same procedure of the first movement applies here. Please remember: You must *completely relax* the muscle you wish to make move. You relax and *then* tense. Begin with very slow movements. After a time you will be able to make them dance at as fast a rhythm as you wish. When you attempt to focus the attention of the audience upon the particular part you are making move, you must keep in mind to avoid any other muscular part or parts from being brought into relief by contracting else than that one part.

3. Figure 3 shows us the posture and position of the body and arms considered best for bringing the triceps into relief. You have to lock the fingers behind the back as photo shows and then straighten the arms to the point where the elbows are completely locked. Hold this tight position and relax the triceps so that no definition in the arms exist. Now contract (tense) the tricep as hard as you can. Hold this tension for a moment and then again relax. It is quite important for best results to be sure that whenever the parts being controlled are either relaxed or tensed, that they are definitely all-the-way relaxed or tensed as the case be. Never rush your controls to the point where the muscles do not have time for a complete expression either way. If it is relaxed, relax completely! If it is tensed do not leave go of the tension until the part has been fully and completely contracted. Do not try for such speed of movement to begin with that will spoil the total effect.

4. In Figure 4 we have an impressive control. The object here is only to achieve a complete relaxation of the entire arms and upper body. You hold the arms out as the photo suggests and when they are completely free from tension, you make a shaking motion with each which moves the entire arm and latissimus region. The muscles in this must be soft throughout. The moment there is any tension, the muscles fail to "flap." To create a pleasing variety, move the arms as you shake or flap them. Keep the arms in a straight line. If the right arm is raised as you move, lower the left proportionately. Leave the hands and fingers open. If you do this, it makes a much better picture of total movement.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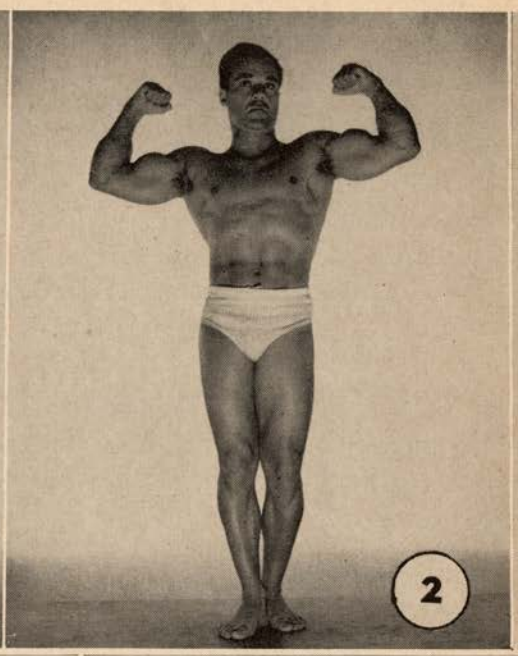
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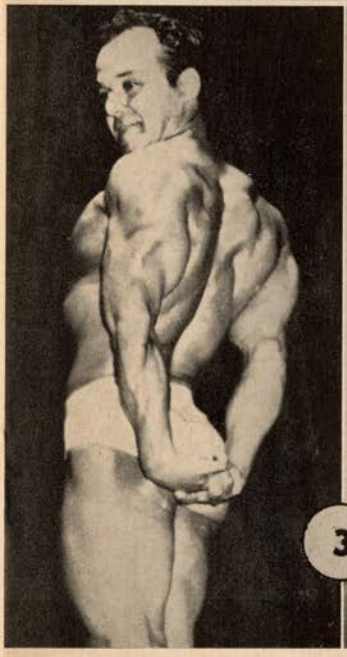
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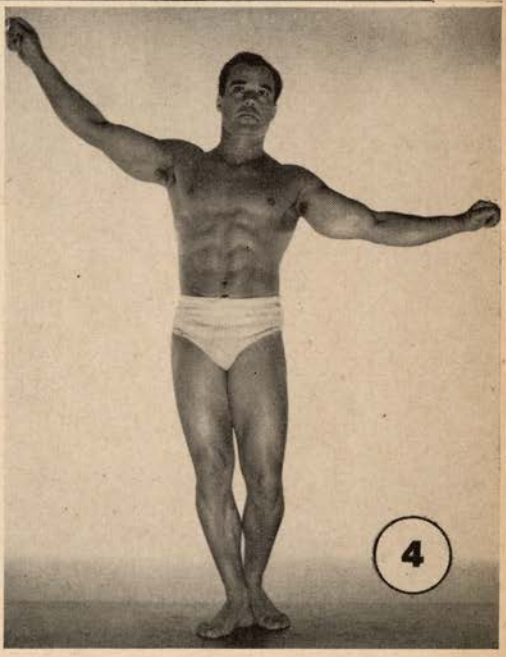
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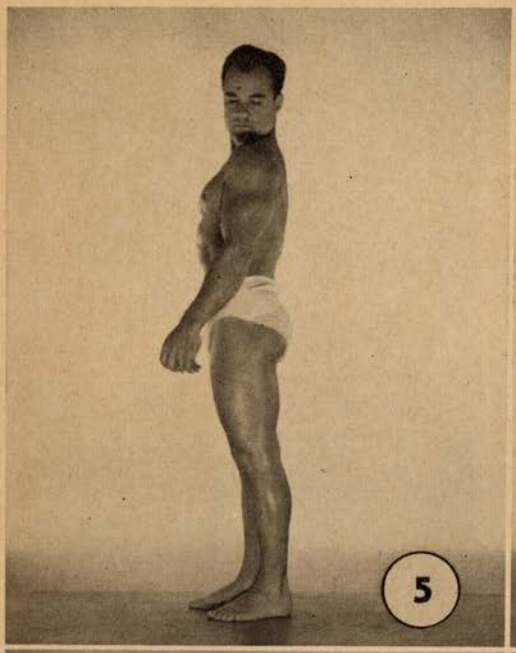
5. For the deltoid control as in posture shown in Figure 5, it is necessary to keep your mind attentive upon the muscle. You must look into the mirror at your deltoid. Relax all the way the arms and chest. The arms are held down at the sides of the body. The position of the hands are best held with the back of the hand facing front and the palms facing back. Now make your attempts to move the deltoid without flexing and moving the pectorals or the triceps. This movement does entail a great amount of concentration—in fact, it is one of the hardest. Your mind and thought must be on that one part of the body alone.

6. The Latissimus control from side angle is best performed in the manner Figure 6 demonstrates. The arms are held up and clasped together in front of chest, but they are not kept tensed, the arms are relaxed as is every other part of the physique. You must bend or only get a slight suggestion of a bend toward the side of the latissimus which you are controlling. Relax completely *then* tense.

7. The Pectoral Control with Arms at Sides is best done by standing in a good posture position as Figure 7 photo shows. Though posture is held high and alert the body is relaxed so that when the pectorals are made to dance they will not have attention drawn away from them by other muscles also being contracted. Keep in mind that the only correct control is obtained by all other parts of the body remaining free of any tension. They must all be smooth and relaxed. This will allow all audience or mind attention to dwell on the objective alone. As you now stand in position facing the mirror, tense your pectorals very hard and hold it for the count of two. Relax for another count of two and keep repeating until you have made 20 attempts. Now tense the left pectoral for as many counts for just as long each time. Be sure to relax *completely* between each tension. Now go to the right side. By this time blood will be circulating and swelling the chest muscles and there should be an easier response in movement. Now you will alternate the contraction from left to right for the same counts for each. Before you go to each tension be sure to relax for the full count. As you progress and you have definite control and movement you may then speed up the rhythm. Do not rush it during the beginning. Finish off this control with a repeating of both pectorals together as in your first exercise for this part.

8. Figure 8 shows the position of the arms for this control. The exercise is exactly as performed in number 7. Except for the arm position there is no difference. The appearance of the control from the position of the audience is the only change. The attention to presenting your controls to the audience is quite important, though you may never show your controls to anyone. These positions are mainly valuable because they allow best control of the particular parts.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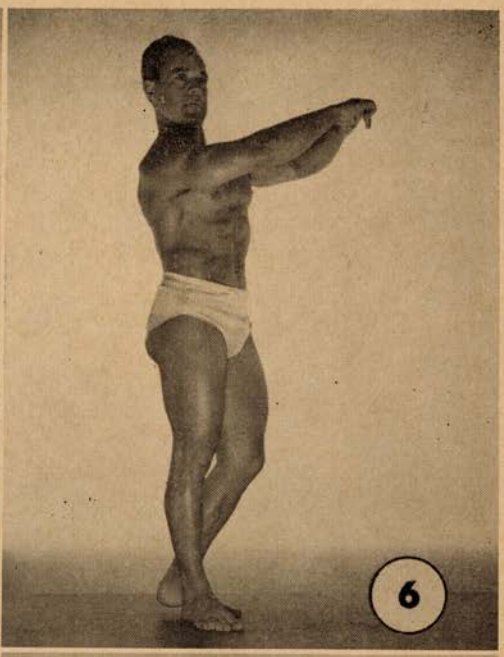
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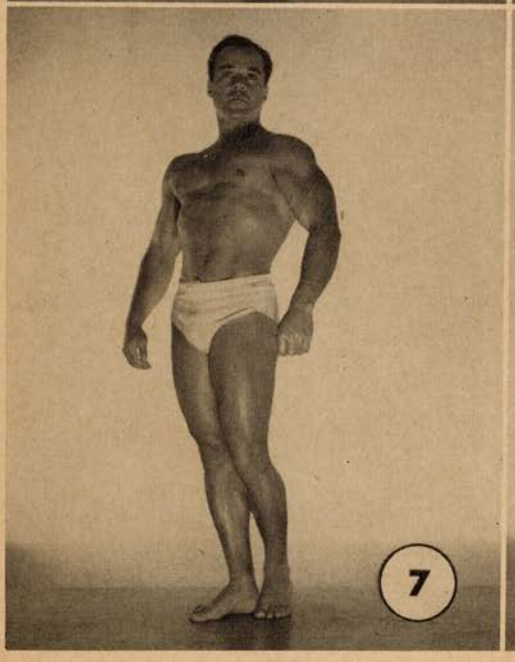
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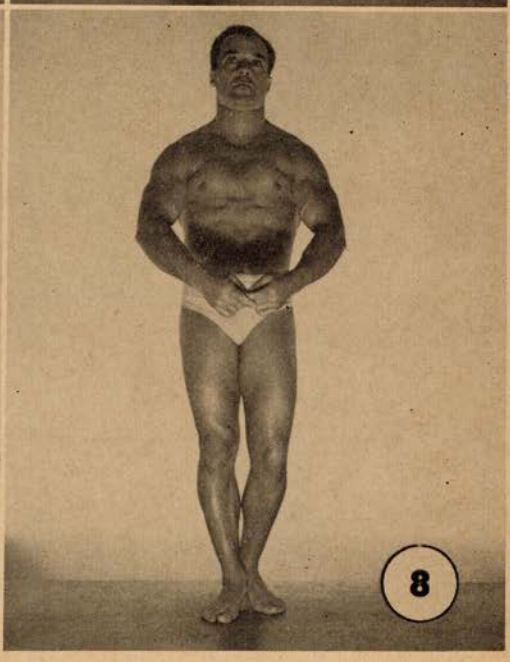
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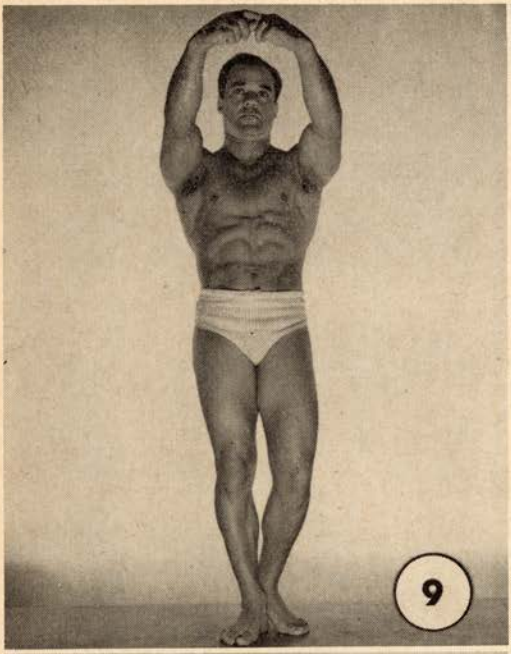
9. The Pectoral Control with hands in a higher position than the others is the only difference here (refer to Figure 9). Of course the position of the arms causes quite a different appearance of movement. But the practice of controlling these muscles are the same as suggested in Control Number 7.

10. The Trapezius Control in "most muscular pose" as shown in Figure 10 is a little harder to learn. Once you get the "feel" of it, you will have no trouble. Be sure to study every word of these lessons and you will learn sooner. You must get the feeling that you are pushing down. Not with the arms but through the shoulders. This "pushing down" feeling through the shoulders will throw the wings (scapula) out into prominence from a back view and will at the same time bring into higher display the Trapezius Muscle. Once you can do this, then you tense very hard the muscle (trapezius) and you pull against your grasped fingers. This pulling upon the fingers while you further contract will bring the muscle into higher and bolder relief. Watch closely into the mirror for this. While you are controlling any part it is essential that you concentrate entirely upon your objective. Forget sounds or else around you. Your mind and attention must be solely upon the one part. By this many other valuable reactions occur that do not otherwise take place.

11. Trapezius Control with Arms Held Behind Small of Back: is best performed in the posture shown in Figure 11. You press the clasped hands against the spine and at the same time pull against the fingers. As you press against the small of the back and pull against the fingers, you also hunch or push the shoulders forward as much as you can; at the same time you hold the head and neck erect and back against the forward push of the shoulders. From the rear view, the scapula becomes very defined or prominent.

12. Trapezius Control (one at a time) as shown in Figure 12 is done in the same manner as given in exercise 11. Here, though, it is impossible to pull against the fingers which makes it harder to bring the trapezius into proper display. Be sure to completely relax the shoulder opposite to the one being controlled so that it will not detract from the other.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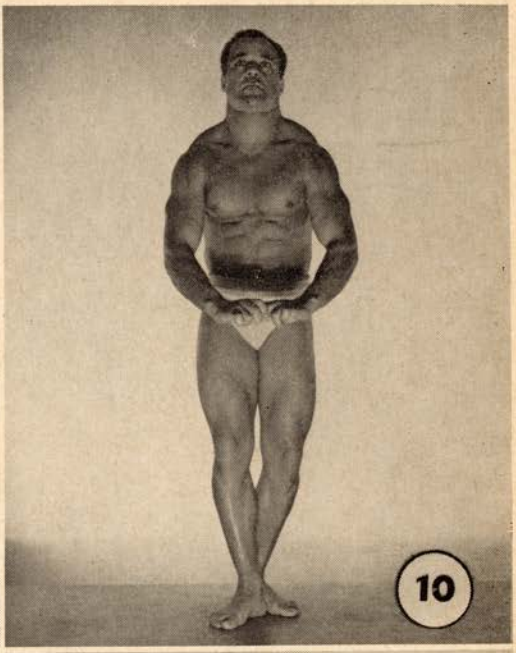
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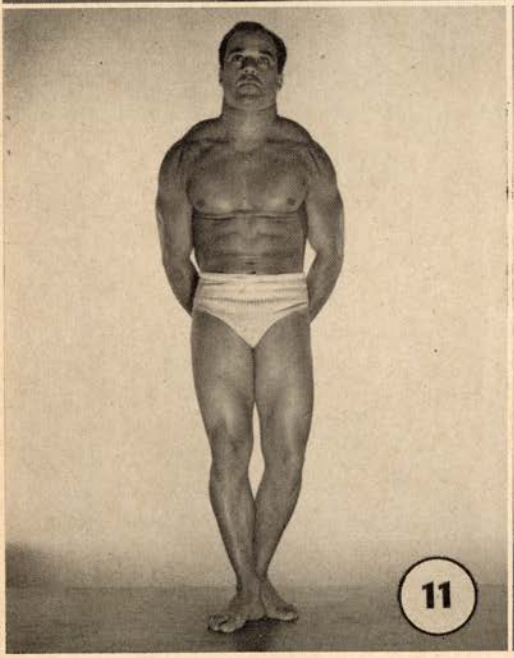
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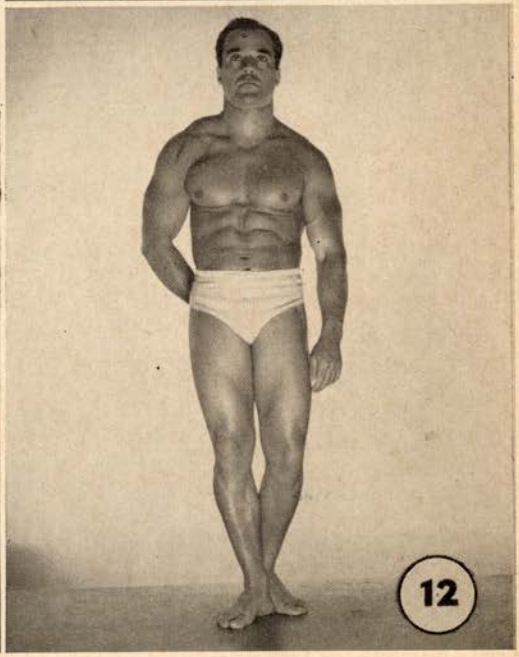
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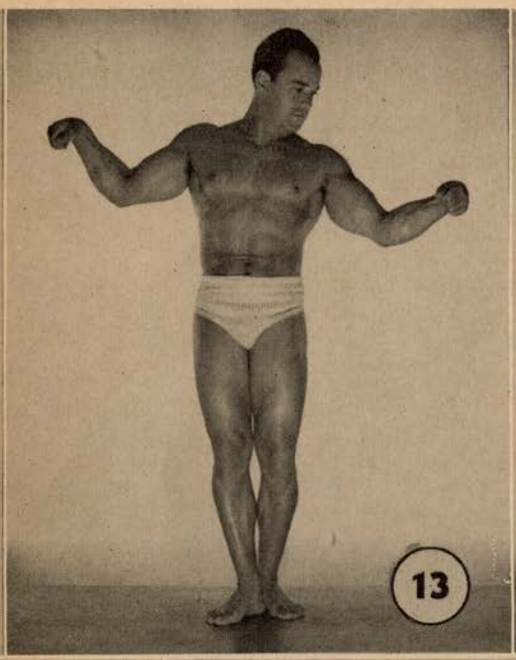
13. The Forearm Control as in photo 13 is one of the easier controls to learn. Place your arms in the position shown and gooseneck the wrists. Relax the biceps throughout this movement. If any motion is seen in the biceps at the same time there will be no contrast. Localize all thought and action in the forearms alone. Now that the wrists are goose-necked you get control by tightening the grip of each hand very hard. Hold it for a moment then relax. It is this tension and relaxation that causes movement throughout the forearms. Do not attempt to do this too rapidly at first. Take your time. With practice the tightening of the hand each time will not be obvious compared to the greater movement in the lower arms. Alternate each arm and then do them simultaneously.

14. The Neck Control is performed by tensing the muscles of the neck and relaxing them again as in all the others. However, strive to do this without any horrible facial expressions which will or might scare any witnesses. Instead of always keeping the head facing front, keep the body front but turn the head sidewise and then tense and relax. This will bring into relief the heavy muscles along each side of the neck (sternocliedomastoid). This control not only brings the muscles but also the many cords into prominent display. The person who practices this movement will also find a stronger face line taking place. The neck will become firmer and more youthful.

15. Abdominal Control lying on Incline Abdominal Board or floor. This movement will correct many abdominal internal and external conditions. If you have prolapsed organs, results will be seen in correction in a very short period. To draw the waist in as small as you can, you first exhale completely and while the air is out you draw the waist in without any intake of breath. Hold this for only a moment and relax gently. This control hurts most people to begin with in that pain occurs internally. You need not be concerned for this is nothing serious. Merely be gentle to begin with. When you relax and draw the breath in, do not distend the abdominal walls out too far. I do not feel that such extension results in a small waist which is desirable. Attempt to draw the waist in ever smaller but never larger.

16. Abdominal Arch Control as shown in Figure 16 A. When the hips are up and high with waist tucked in as small as you can get it, you will have exhaled completely. Stretch high. Feel the smallness of waistline. As the body is dropped to position as in Figure 16 B inhale with chest very high and forward and with waist still stretched small. Feel the stretch and smallness of waist and then go up again. Breathe in as body comes down and exhale as waist is taken up. Keep hands and feet in one position as the body moves from one posture to another. Remember to feel the stretch and smallness of waistline.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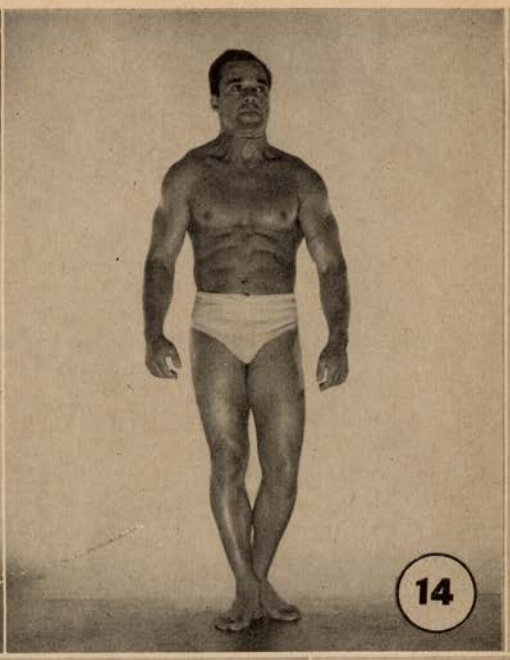
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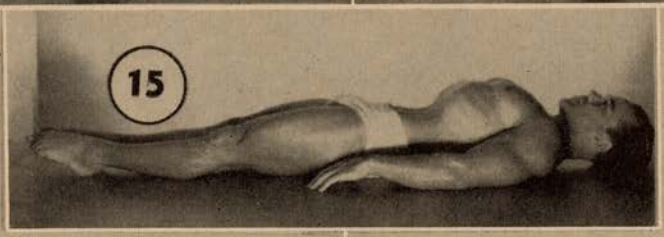
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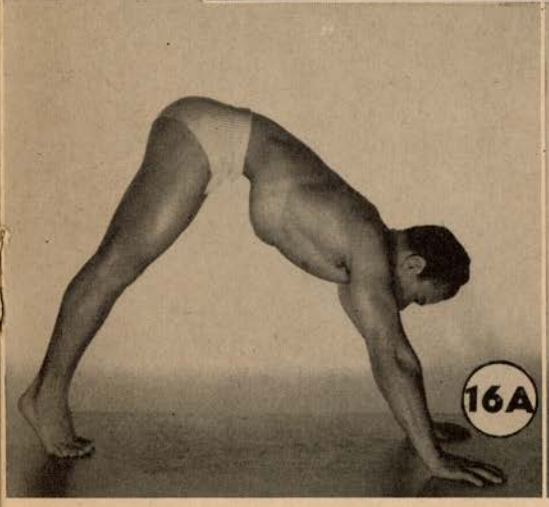
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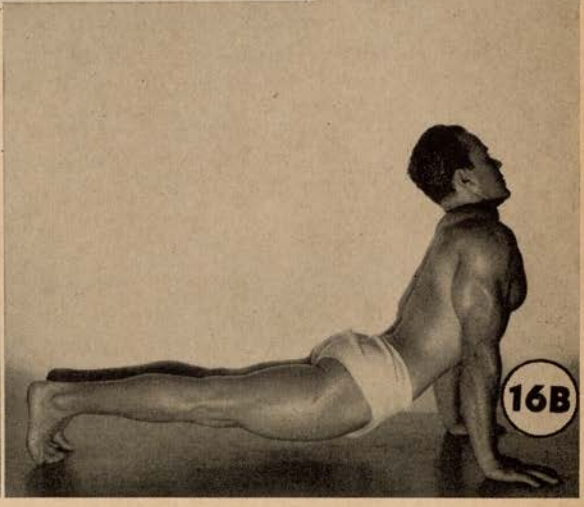
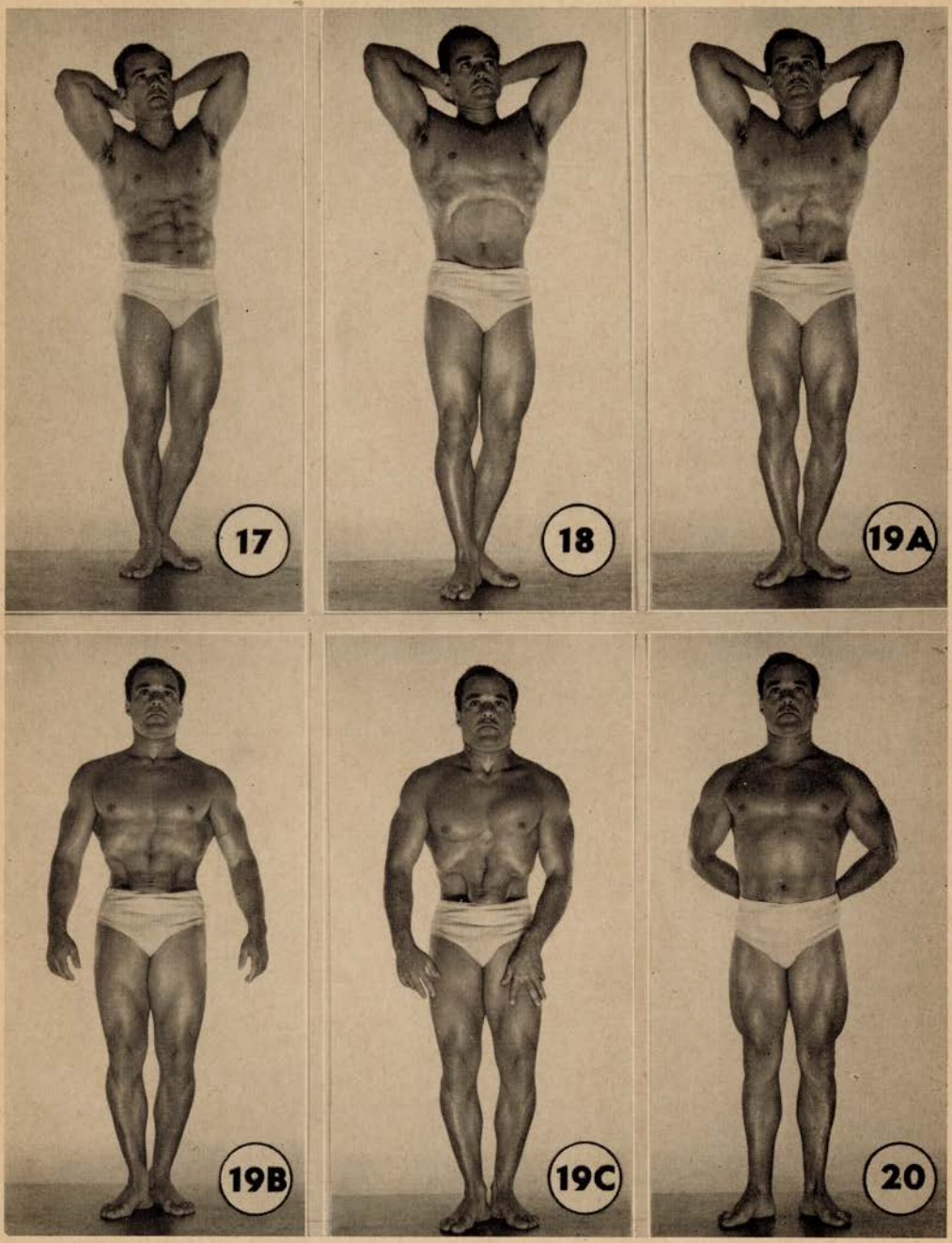

16B

17. Abdominal Separation for muscle display. Take the posture shown in Figure 18. Raise the chest high as you inhale and with the exhalation you drop the chest and tense the entire abdominal region so that the muscles in the whole area stand out in bold relief. This is a good way of developing the abdominal section and if at first the muscles show little separation, persist and you will surprise yourself. Hold this tension for a moment and then raise the chest so that all separation disappears. When the chest is high the waist is held in but not tensed. When the chest is dropped down to bring the abdominals into prominence, you must harden the muscles to the utmost, then relax and raise up again. Remember not to show tension in the face if possible.

18. The Abdominal Vacuum. In same posture as suggested by photo, you exhale and without inhaling again, you draw the waist way in and up. Hold this false vacuum until you need breath again and then inhale and drop the waist or normal posture. Then repeat. Remember that to be able to create the so-called vacuum you must first exhale completely. If air still remains in the diaphragm you will not be able to achieve the deep hollow which is the purpose of this movement. Practice makes perfect. Observe from front and side angles.

19. Abdominal Rope Isolation. You first get the Abdominal Vacuum and then you attempt this movement. From the deep hollow created by the Vacuum, you bring into view the abdominalis erectus muscle referred to as the "rope." You get this by pressing the hands upon the front upper thighs as photo shows. You lean slightly forward and press upon thighs gently causing reactive pressure upon the abdominal section. The object is to bring to display and isolation the rope-like muscle alone without the side bulk. Keep practicing until you are able to keep the sides of the waist up into a hollow while the rope is isolated. After this is attained, you will then attempt this without the use of hands on the thighs as other photo shows. You must keep your eyes upon the mirror focused upon bringing the abdominal rope into view alone. This will take time to achieve. But you will get it as you will all the others.

20. Thigh Control; tensing and relaxing. Look to Figure 22. You relax the thighs completely and then flex them as hard as you can, then relax again. Each flexion must be clear and definite, and each relaxation must be clear and definite. Do not half-tense or partially relax in this or any control. Take your time. As you progress, you will be able to dance them at any rhythm you wish. To begin with, take it slowly. Your body cannot be forced or hurried.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21. Thigh Roll. Follow posture as in Figure 23. Reach down and shake the bulk part of your thigh (vastus externus). This shaking of such heavy bulk gives the appearance of a roll from side to side. So that the thigh learns to roll from side to side, you must take and roll it thus for the first ten times to start out your practice. After a few days, you will start it out with your hand and you can keep it rolling side to side by mind control. After a longer time, you will not need to use the hand to start it at all. This control is pleasing to the sight and offers a good deal of personal satisfaction. It makes your legs flexible and heavier and shapelier. To get the roll without the use of the hand you get a sort of rolling yet invisible effect through the thigh without moving the posture or foot placing. The audience or the mirror should see or show nothing but the large muscle rolling back and forth. As you practice and experiment you will understand what words cannot say in this case.

22. Calf Display and Control is shown in Figure 24. This posture offers best display of the calf muscle. Here, too, you can tense and relax the muscle of the lower leg. Relax every other part so as not to divert attention. Keep posture erect though. There is actually not much action here. Practice will offer more control as you progress.

23. Bicep of Thigh Control in posture as shown in Figure 25. There is only slight movement possible here yet enough to show well. This control is achieved by tension and relaxation. Make each definite so that each fact of being either relaxed or tensed will be obvious. Allow every other part to be free of movement. Watch your posture. The calf will want to move in this position but you want only the bicep of the thigh to show action. If the side of the thigh also moves it is permissable. If you wish to use this posture as an additional way of showing the calf you may do so.

24. Scapula Alternate Isolation with arms held with hands clasped in front down at lower waist. To get the right scapula into display, you start with both shoulders evenly erect with hands in front at waist level. Now push the right shoulder downward and forward, and at the same time you pull at the fingers of the left hand (left hand and shoulder are relaxed with none of the movement of the right parts). This action of shoulder and hand will bring the right scapula into prominence. To get the left showing, relax the right side to original position and do the very same procedure with the left. Relax one side and alternate the action on the other. After a time as you are able to get a faster rhythm out of this alternation, it makes a very pleasing and unusual display.

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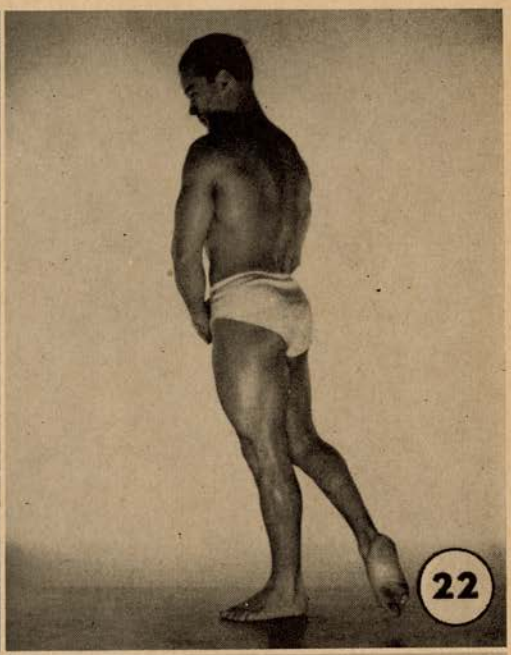
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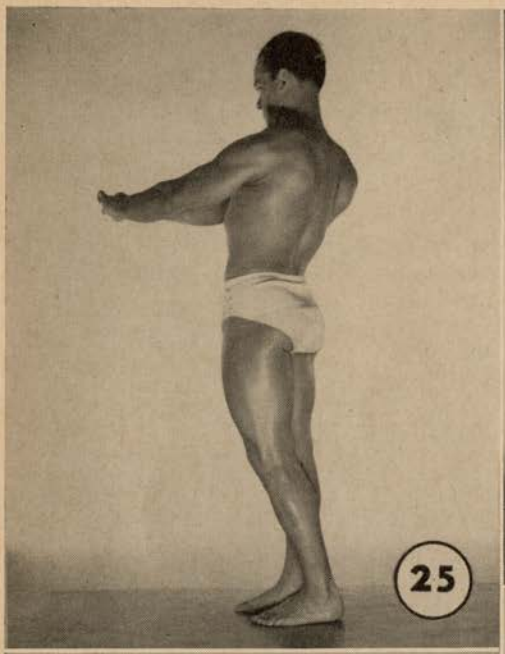
25. Scapula Isolation with clasped hands straight out in front at shoulder level; this is accomplished by stretching the clasped hands forward while keeping the back and shoulders erect. Now that the arms are pushed forward to where the arms are straight, you pull against the clasped fingers. This will offer a feeling of tension throughout the shoulder region. Now that the arms are pushed forward and at the same time you are pulling against the clasped fingers, you (all at the same time) press down against an imaginary resistance with the hands end of the arms. You have three things to remember here all at the same time (not including posture). You will relax (yet holding your position of arms, etc.) and then repeat the entire procedure as described above. In this way the mirror or audience will see first a flat relaxed back and then all of a sudden the scapula will be made visible to change the entire picture. You may get the same effect of this relaxed back and then scapula display by relaxing out of this scapula display only by raising the clasped hands to above head position. Notice Figure 27B.

26. Scapula prominence with arms held out at sides at shoulder level. Look and notice the photo. The arms are first stretched way out to side. If you turn the palms up to the heavens as you stretch the arms this action of the palms will help to spread the back and shoulders wider. From here, you turn the palms facing to front at the same exact action bringing and touching the shoulder blades together. All action must take place in the back. You must feel the upper and middle back as having three parts: a middle section and two opposite sides. You are to bring the two opposite sides (these are the scapula or shoulder blades) to where they touch and cover the middle section (the spine). You are to feel that the shoulder blade right out to the very end of the hand is but one rigid piece. Only the freedom of the wrist in turning will be free. When the shoulder blades are brought together, the entire reach of the arms shortens by inches. You stretch and then repeat the process of touching the scapula. Keep the body erect and in line with the hips.

27. Scapula Dislocates with hands held at sides of waist. This control is the best of them all in my personal opinion—and it is one of the hardest to master. Of course what has been hard for me to learn may not be for another. Look to the photo. Observe the place where the hands are placed on the sides of the waist. With shoulders held erect, you press in and downward with the hands upon the sides; as you press down and in, you attempt to spread the scapula out wide. Not up but wide. You must not tense the latissimus for this will keep the scapula from dislocating. The only part that moves must be the scapula. Observe in the photo how the scapula comes into prominence with a deep cavity where it usually rests. Every part of the upper body must be relaxed so that the shoulder blades will spread in the suggested manner. This control will only come for the majority with persistant practice. Remember that it will not be forced. It must be done easily without the slightest strain. Relax the body and let the mind take over.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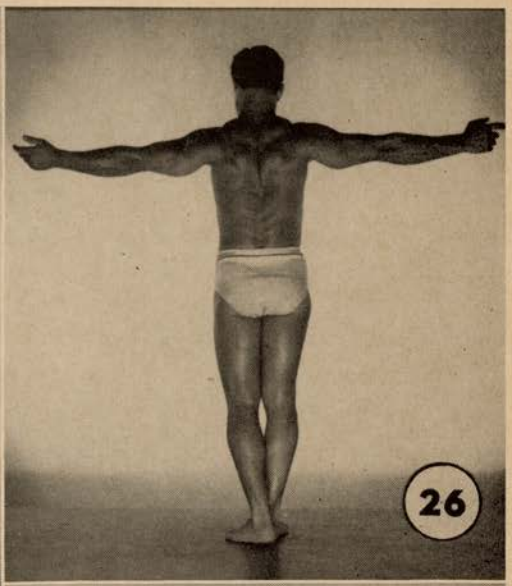
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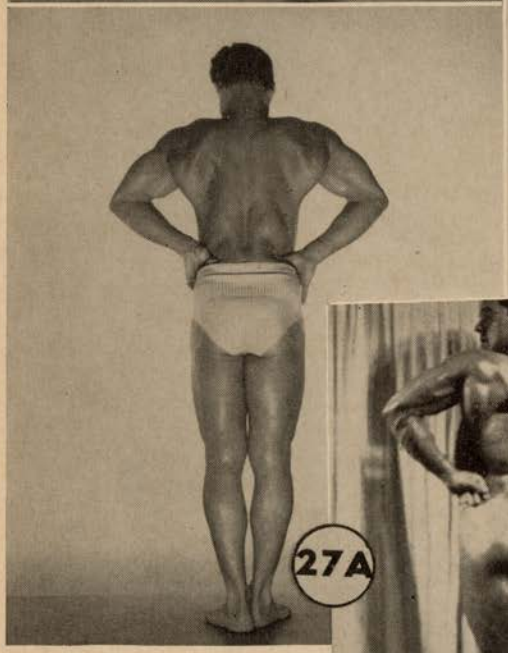
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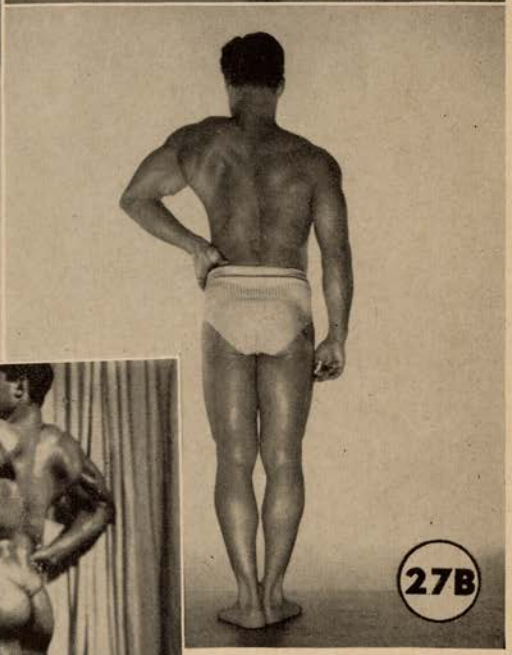
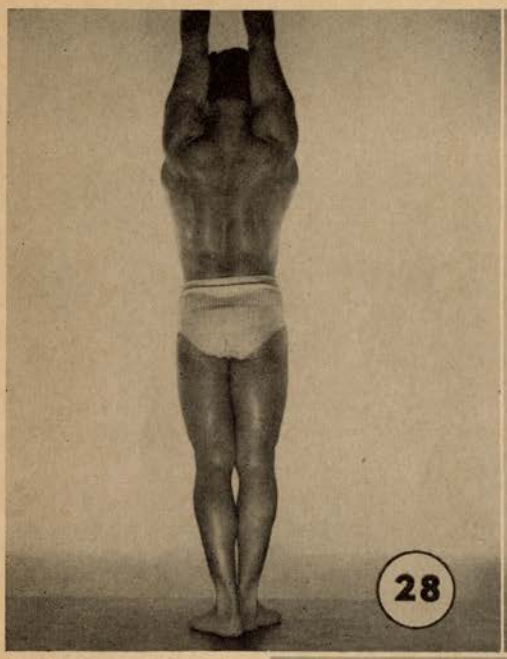

27B

28. The Scapula Dislocates with hands clasped high above head. Look at photo for position and posture. Clasp the fingers and stretch the arms straight up along the sides of the head as high as they can be straightened. Now you must at the same time as you are stretching high with the arms (high as you can reach) pull against the fingers of each hand. Relax and let the shoulders drop, then reach high and tug against the fingers again. This is an easier control yet it must be done correctly for best performance. When you are stretched and tugging and the scapula is spread wide into visibility you hold it there and bend to each side. This gives a different effect of the same control. You bend only from the shoulders up (not at the waist). This bending is only a stretch reaching to the left and then to the right without losing the dislocation of the scapula.

29. Back Contraction of the Latissimus (alternate), Spinea Erector, Arms, and the Entire Back Region. Take the posture as assumed in Figure 31. Concentrate upon just the right latissimus and tense that alone. No other part must move. Easily, without force, work at this until there is no tension felt in else but the part desired. Go to the left latissimus and repeat. This same procedure applies to spinal rope-like muscles running along the sides of the vertebral column, the arms, and tensing the entire back should be little trouble.

30. Sample Combination Control. Here you merely repeat the movement of each part but in a certain order so as to gain new effect. This also teaches a coordination and synchronization. Contract the left biceps, then move the right pectoral, roll the abdominal section, and then finish off this combination with a right thigh roll. Do one after another in rhythm and the results are quite pleasing. To practice, tense and relax each part for several repetitions before going to the next part. When you move one the others must be perfectly still. Other combinations could be the arms and thighs at the same time, the pectorals and abdominals, etc.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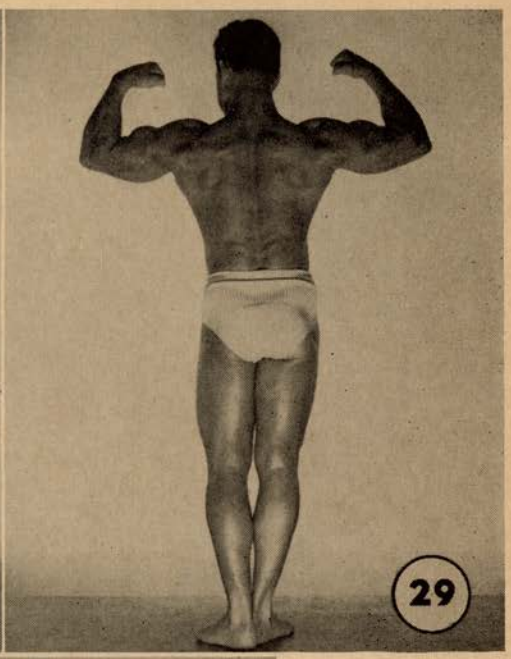
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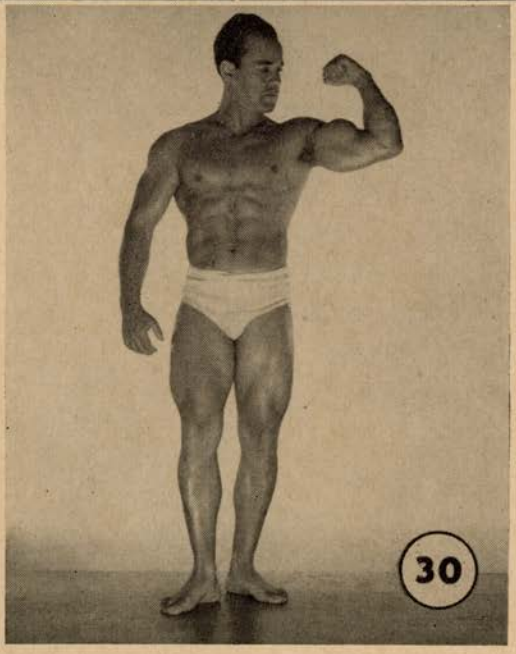
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